The Aesthetic Value of Landscapes
Background and Assessment Guide

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Lead Author
Juliet Ramsay

Contributions from
Aygül Ağır, Aedeen Cremin, Jill Cowley, Han Feng, Hal Moggridge, Eeva Ruoff and Homa Irani Behbehani

Editing by
Nancy Pollock Ellwand, Aedeen Cremin, Jane Lennon, Brian Egloff and Stuart Read.

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This report provides background information for a related study, Contemporary Issues in the Aesthetic Value of Landscapes. It is not intended that either document will be a definitive statement, but instead be living documents to be enhanced with regular reviews, additional contributions new information.

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# Contents

1 ICOMOS and UNESCO in the evaluation of landscapes 1

2 Origins and diversity of 'aesthetics' and 'aesthetic'
   2.1 Chinese aesthetics 3
   2.2 Japanese aesthetics 4
   2.3 European aesthetics 5
   2.4 Indigenous and continuing communities' aesthetics 7
   2.5 Iranian aesthetic understanding 10
   2.6 Turkish aesthetic landscape perceptions 12
   2.7 Landscape art as aesthetic depictions 15
   2.8 Considerations 17

3 Aesthetic understanding and its heritage application 18
   3.1 21st Century comments on aesthetics and landscapes 18
   3.2 Definitions and heritage criteria 20
   3.3 Heritage definitions and criteria 20
   3.4 World Heritage and aesthetic value 21
   3.5 Heritage legislation 23
   3.6 Identification considerations 23

4 Methodological approaches for assessing the aesthetic value of landscapes 25
   4.1 Assessments of the aesthetic value of landscapes 25
   4.2 The experiential approach 29
   4.3 Thresholds 29
   4.4 From theory to application 29
   4.5 Vista and view assessments 30

5 Applied methods for the aesthetic assessment of landscapes 32
   5.1 Reviews of applied methods 32
   5.2 Suggestions for developing an effective method 33

6 Conclusion 38
End Notes

References

Appendix 1:
Tables Summarising the Chinese, Japanese, European and Iranian Philosophical Backgrounds to Aesthetic Theory

Appendix 2:
Definitions of 'Aesthetic', 'Aesthetics' and 'Beauty'

Appendix 3:
Reviews of Reports on Aesthetic Value Assessments

Figure 1: Aspects of aesthetic landscape understanding

Figure 2: Steps for an assessment of aesthetic value of landscapes
1. **ICOMOS and UNESCO in the evaluation of landscapes**

The understanding of aesthetic value and how it relates to landscapes is an issue that the ICOMOS IFLA International Scientific Committee on Cultural Landscapes (ISCCL) has been considering since 2009. This is particularly the case as ICOMOS provides advice to the World Heritage Committee on evaluations of nominations, listings and periodic reviews of cultural and mixed cultural and natural properties as does the IUCN with respect to natural values.

In terms of heritage at the local, national or international level, overarching heritage values are broadly described as social, aesthetic, scientific, and historic as noted in the Australia’s National Heritage List Guidelines (2009: 10). In undertaking a heritage assessment of a cultural landscape all such values should be considered and given the complexity of cultural landscapes, a multidisciplinary team of assessors may be required. Scientific and historic values are relatively straightforward for the identification and assessment, and for the most part, are embedded in international cultural and natural heritage criteria. Social and spiritual value tends to have a more changing nature than do scientific and historic values and manifest in an infinite variety of cultural expressions. Aesthetic value can also be open to interpretation but it is a critical value in all heritage evaluations. Understanding aesthetic value and putting together a method that can provide justified reasoning and strong support for a heritage listing is critical.

This report has two distinct objectives and audiences. The first being the preparation of a general reference report for considering the aesthetic value of landscapes that can provide guidance for heritage specialists in all spheres of heritage assessment activity including World Heritage assessments. The second objective is to draft a discussion paper on current issues pertaining to aesthetic heritage value and its assessment, particularly in the World Heritage context that can initiate discussions and potentially collaborative work with ICOMOS and IUCN specialists.

The division of heritage into natural and cultural realms is a feature of heritage instruments such as *The Convention Concerning the Protection of the World Cultural and Natural Heritage* 1972, and is mirrored in some state and national heritage instruments. This study considers that an understanding of aesthetic value of landscapes can be reached without a distinction between the cultural and the natural, particularly as the division has become blurred in the context of different national heritage instruments.
To fully explore the research topic, *Aesthetic Value of Landscapes: Background and Assessment Guide*, Chapter 2 covers the historical context of 'aesthetics' and 'aesthetic value' with philosophical perspectives from different cultures including Indigenous, eastern and western sources. Chapter 3 provides an evaluation of philosophies, contemporary comments on aesthetic value, definitions of 'aesthetic' in terms of heritage, and considerations of aesthetic value in some jurisdictions. This leads onto Chapter 4 that presents discussions on approaches for assessing the aesthetic value of landscapes and reviews of applied methods. Chapter 5 provides suggestions to guide the development of an assessment method and concludes with a suggested methodology framework that is generated from the research.

The conclusions drawn from the chapters of this report provide relevant information for the the second objective, a critique of current issues regarding aesthetic value and its heritage assessment, referred to above, *Contemporary Issues in the Aesthetic Value of Landscapes*. The critique was stimulated by the *Study on Application of the Criterion (vii)* (Mitchell 2013) and concerns held by ISCCL members regarding the inability to assess the aesthetic values of cultural landscapes by the application of the World Heritage criteria and guidelines.
2. The origins and diversity of 'aesthetic' and 'aesthetics'

Philosophy has addressed the study of aesthetic values as it relates to landscape and objects for well over two thousand years. Aesthetics is a branch of philosophy that has been described as one of the values of axiology\(^1\), the others being ethics and religion. As such, philosophy is the discipline that guides aesthetic assessment. The on-line etymology dictionary notes the word 'aesthetic' as being 'derived from the Greek αἰσθητικός (aisthetikos, meaning "esthetic, sensitive, sentient"); which in turn was derived from αἰσθάνοµαι (aisthanomai, meaning "I perceive, feel, sense") (Harper 2001). However the term 'aesthetic' was appropriated and a new meaning introduced in the German form Æsthetik by Alexander Baumgarten in 1750s (Harper 2001).

Recognising that there were earlier philosophies on reasoning, the documentation of Greek philosophical views on aesthetics emerged in the 5\(^{th}\) and 6\(^{th}\) centuries BCE as did Chinese philosophical views. The foundation of aesthetic philosophies of both Confucius (Kǒng Fūzǐ) for Chinese people, and Socrates, for Greek and western civilizations, were linked to ethics and morals. The link to ethics and morals is also present in Indigenous\(^2\) groups as discussed in this report. It appears that while the emerging Chinese aesthetic philosophies became inextricably connected with nature, Greek aesthetic philosophies moved towards theoretical concepts concerning the creation of beauty through art, architecture and objects.

Sections of this chapter explain aesthetics in terms of its development in philosophical thinking in several cultures. Although there are gaps in the information, the report is based on available information, from Asian cultures of China and Japan, European cultures of Greek, English and German, Middle Eastern cultures of Turkey and Iran. It also includes some continuing communities that may be Indigenous since time immemorial, or cultural groups that have migrated from other areas but have adopted a strong relationship to the land.

2.1 Chinese aesthetics

The central spirit of Chinese philosophies is the oneness between nature and people. The two main streams of Chinese philosophy and hence aesthetic understanding and aesthetic expressions, are Confucianism and Daoism. Orthodox Confucianism mainly focuses on practical affairs and can be seen as including the beauty of nature from moral and ethical perspectives, while Daoism is focused on aesthetic experience and especially on aesthetics.
of nature regarding the meaning of life. Daoism is associated with the recluse, retirement to a mountain, the worship of rural life, pursuit of spiritual freedom and the romantic personality and the banishment of all worldly cares and worries. Daoism forms the most characteristic charm of Chinese landscape culture. The rural ideal of life, art and literature is based on its aesthetics of nature (Feng Han 2008).

Chinese ideas of aesthetics commenced with Confucius during the 5-4th century BCE and Laozi, (the philosopher who founded Daoism) approximately in the same era, when they introduced foundation views of nature as a symbol.

During the 2nd century BCE in the Wei and Jin Dynasties, natural aesthetics emerged as expressed in calligraphy, poetry and nature travelling. The Tang Dynasty of 681-907 CE is regarded as the peak expression of poetry linked to the rural ideal with the emergence of landscape art that expressed the interaction of nature and humans. That expression was further enhanced during the Song dynasty 960-1279 CE as illustrated in landscape paintings on scrolls intended as an aid to meditation (Gombrich 1950: 106) and, more practically, in gardens. This love of the expression of nature and garden art continued throughout the Ming and Qing dynastic eras (Feng Han 2010) (refer table Appendix 1).

Feng Han (2013) has noted that Chinese natural aesthetics typically is based on the beauty of nature tamed or untamed. Feng (2010) considers that ‘Chinese natural aesthetics are focussed on ‘nature’ itself, instead of on managed landscapes. The development process of an appreciation of aesthetics is as follows:
- Wandering in nature driven by philosophies that give a chance to be close to nature, sense nature, feel nature, observe nature, and experience nature.
- Discover the beauty of nature (3rd century) praised nature, outline and generalise the principles to appreciate this beauty.
- Aesthetic theories on nature, (5th century) apply natural aesthetic principles into life and modify nature by making those landscapes that are not beautiful, naturally beautiful such as ‘cultural landscapes’.

2.2 Japanese aesthetics
Aesthetic concepts in Japan have their origins in religious practice in concert with aesthetic concepts developed by intellectuals. In the Nara period when Buddhism prevailed, nature was seen as a dynamic whole that is to be admired and appreciated.
By the 10th century CE in the Heian period, a love and reverence for the wholeness of nature and character in ethics and in the celebration of the landscape was promoted in the Shinto religion. In addition, Japanese culture has an array of particular aesthetic concepts that may apply to landscapes described by G. Parks in the *The Stanford Encyclopedia of Philosophy* (2011).

*Mono no aware* refers to the pathos of things such as expressed in the transience of cherry blossoms that promotes wistful feelings in viewers while *Wabi* means an austere beauty as expressed in simple things and features. *Sabi* represents a rustic patina whereby aesthetic is infused with the patina that lends old things their beauty and includes tranquillity, aloneness, and deep solitude. And, *Yūgen* is indicative of a profound, dark, mysterious and elusive grace.

As explained by Kazuki Yano (2009), the Shinto religion was an amalgam of indigenous religious ideas pre-dating Buddhism and the syncretization of ideas that occurred around the 10th century CE. A significant aspect of Japanese landscape aesthetic is the sacred mountain, held to be the abode of gods, known as ‘Kami’. Throughout Japan, mountains as well as all things natural including rocks and trees are objects of worship. There are three types of aesthetic mountains revered in Japan. Volcanic cones such as Mt Fuji are considered to be transcendental beings that possess awesome power to cause catastrophe. Mountains with snow covered peaks that stand out in contrast to their surroundings are revered. The third kind, Kannabi mountains are beautiful and of regular proportions while being located within a reasonable distance of a settlement, covered with dense forest and desirably close to a river, big tree or gigantic stone (Yano 2009: 75-81).

### 2.3 European aesthetics

Theories proposed by philosophers⁴ that have shaped approaches to aesthetic understanding in western cultures commenced with Socrates during the 4th to 3rd century BCE with his definition of reason and a break away from mythical approaches to explain the world. Plato and Aristotle also of the Athenian school are credited with the introduction of the concept of beauty as an ideal of abstract qualities such as proportions, grace, harmony, while Aristotle also advocated emotional perceptions (Sully 1892). This thinking was crucial to Western philosophy well into the 19th century CE.

By then, however, a more pragmatic view had been enunciated by Alexander Gottlieb
Baumgarten (1714-1762) whose *Aesthetica* introduced 'aesthetics' as the science of perceptual cognition to mean good taste or bad taste particularly as applied to art (Flew 1984:38). Francis Hutcheson and David Hume were influential British philosophers of the 18th century in the field of aesthetics. Hutcheson proposed that aesthetic is an internal sense that can be influenced by knowledge and experience but not consciously controlled (Vandenburg and De Hart 2013) while Hume treated aesthetic pleasure as an instinctive and natural human response (Gracyk 2011).

In 1756, Edmund Burke in his *Philosophical Inquiry into the Origin of Our Ideas of the Sublime and the Beautiful*, proposed the theory of where the 'sublime' was a source of power, terror, astonishment, awe, admiration, reverence, and respect. This is interpreted by Flew (1984: 51) as:

That our enjoyment of beauty consists in the way in which the imagination is engaged by obscurity and suggestiveness rather than intellectual clarity and in respect of the sublime by a pleasurable form of terror and ignorance.

Burke (1756: 95-96) appears to have extended aesthetics to the natural landscape in his description of the sublime:

The passion caused by the great and sublime in nature, when those causes operate most powerfully is astonishment; and astonishment is that state of the soul in which all its motions are suspended, with some degree of horror. In this case the mind is so entirely filled with its object, that it cannot entertain any other.

The German philosopher Immanuel Kant in his *Critique of Judgement* (1790) proposed theories that are complex but important in the story of aesthetics. Flew (1984: 190) explains Kant's philosophy – 'that the mind and the senses are preconditions for human experience based on perceptions and concepts of spatio-temporal phenomena rather than abstract immaterial ideas'. In other words – aesthetic pleasure is derived from an experiential response and does not need to be based on knowledge. Andrew Lothian (1999: 183) described Kant's approach as:

The state of harmony between an object's imaginative representation and our understanding yields aesthetic pleasure. Such pleasure is neither sensual nor intellectual. It does not involve conceptual judgement. Objects that we consider beautiful have a special kind of formal quality dependent on their perceptual properties, a purposiveness of form but not of function - purposiveness without purpose. Aesthetic pleasure, which is free, without an ideal, and without cognitive determination, is universal and common to all who experience it.
Harper (2001: 14) notes how the term 'aesthetic' was:

…popularized in English by the translation of Immanuel Kant, and used originally in the classically correct sense "the science which treats the conditions of sensuous perception." Kant had tried to correct the term after Baumgarten (1750s) had taken it in German to mean "criticism of taste", but Baumgartner's sense attained popularity in English c.1830s and removed the word from any philosophical base.

Around the same time the landscape designer Uvedale Price inserted a notion of 'the picturesque' between the two concepts proposed by Burke in 'the sublime' and 'the beautiful'. The picturesque reflected rusticity, good workmanship and townscape. In his *Essay on the Picturesque* (1794) Price contested the obsession of "the beautiful" with classical and natural symmetry, arguing instead for a less formal and more asymmetrical interpretation of nature. His collaborator Richard Payne Knight modified 'the picturesque' to be related to art and promoted landscape art in his poem *The Landscape*, (also 1794). He added views of sensation and emotion.

By the early 20th Century views were again returning to the experiential with Henry Habberly Price favouring a phenomenological method in articulating the relationship between the notion of sense response data and critiques of physical objects. By the mid 20th Century, European theories of aesthetic landscape interpretations moved to aesthetic value assessment approaches, covering the formalist approach, the experiential approach, the environmental approach and the World Heritage superlative natural phenomena approach. The European views on aesthetic were adopted by 'western' colonial cultures in countries such as Australia, Canada, New Zealand and the USA. These 20th Century paradigms are discussed in Chapter 4.

### 2.4 Indigenous and continuing communities' aesthetics

All human beings create art—indeed the capacity for such 'symbolic behavior' is one of the criteria that separate our species, *Homo sapiens*, from its ancestors. Worldwide, one of the oldest and best-recognized forms is the act of 'marking' the landscape through 'rock art' (*art rupestre*) which includes paintings in caves and rock shelters, carving stone outcrops or physically moving large stones. Paul Taçon has written about the meaning of stones to Indigenous Australians.
For some cultures such as African communities, Australian Aboriginal people and other Indigenous communities of the world, the Western concepts of 'aesthetic' and 'beauty' may be irrelevant to this marking the landscape and numerous other forms of art, practiced today and in the past by most communities. These communities may be hunter gathers, farmers, fishermen or combinations whose association with their land spans an extensive time depth. Consequently they may have considerable developed traditions as well as a traditional language linked with their land. Communities may have philosophies handed on to ensuing generations that are likened to western ethics and aesthetics and structure their art and their moral standards.

Speaking of early Finnish society, Dr. Timonen noted ‘that nature is present in all lyrical poems, and as long as the people were hunters and gatherers they also intimately knew and appreciated nature. For example bears have many names that refer to their being beautiful. Yet, that may also be a kind of precaution as people may have wanted the bears to think well of them. However, as soon as people started to farm, nature began to be perceived as an enemy. There is a distinct dualism, compared with the lyrical poems, and the villagers threatened by forces of nature such as the forest coming back, frosts killing the plants they had sown, elks eating in the oat fields and bears taking the honey’ (Ruoff 2014).

The link of aesthetic nature appreciation with people's economy is strong. For some the health of the grazing and farming landscape are the markers of beauty.

In many continuing communities such as in Africa, North America, Papua New Guinea, Pacific Islanders and others, although they may not have a specific word or term similar to the word 'aesthetic', they value their artistic objects and activities such as music, dance, sculpture, pottery, weaving and masks of spiritual entities, that is equal to values of art forms. Much of the art forms are based on nature and mythical beings.

In some African communities beauty is also seen as goodness and becomes a moral ethical standard that directs social order. Godfey Ozumba describes African aesthetics:

It is the African’s way of appreciating nature, creating aesthetic objects, evaluating and improving on nature’s aesthetic raw materials for the overall improvement of their well being hinged on man’s multilayered relationship that is in tune with God, nature, spirit and ancestors, plants, animals and other seen and unseen terrestrial and celestial forces (Ozumba online).
Throughout continuing landscapes there are symbolic places that hold powerful meanings for people. Patricia Hayes in discussing the Oukwanyama people [people who live in Northern Namibia (Hayes, 2009: 226-228) notes that the land is a social hieroglyph and acts as a bank of signs with meanings that are made concrete by markers and re-enacted with ritual gestures. Therefore aesthetic appreciation of landscape is often blurred under the layers of other values.

With Australian Aboriginal communities Luke Taylor, employing the example of the Kunwinjku people, northern Arnhem Land, noted that the:

- Kunwinjku do not have a language of aesthetics in the sense that we understand it. …Rather, they are concerned with the religious, social and historic associations of a place and with the species that live there. An emotional response is primarily generated out of these associations. If Kunwinjku see a harmony of physical features, it is viewed as a harmony arising from ancestral creation (Taylor 1993: 41).

Taylor also explains that European systems of meaning and Aboriginal systems may at times overlap, especially for groups that have had a long interaction with other cultures but he also notes that we cannot make assumptions and must investigate relationships between different cultures in detail (Taylor 1993: 41).

Indigenous (Australian) meanings are frequently inscribed in World Heritage listings against Criterion (vi) as 'spiritual' or 'traditional' such as for Uluru - Kata Tjuta National Park, Australia. Although the words 'beauty' and 'aesthetic' are not usually part of traditional Indigenous language, the evocations and meanings from the landscape would equate to the fuller meaning of 'aesthetic'. The anthropologist, Deborah Bird Rose (1996:7) notes that 'People talk about country in the same way that they would talk about a person: they speak to the country, sing to the country, visit the country, worry about country, feel sorry for country and long for country.' She also explains that 'country is home and peace: nourishment for body, mind, and spirit'. The following quote is an example of how country is given a living entity.

'You are looking at nature and giving it your full attention, seeing all its beauty …Your vision has opened and you start learning now. …You understand that your mind has been opened to all those things because you are seeing them; because your presence and their presence meet together and recognise each other. These things recognise you. They give their wisdom and their understanding to you when you come close to them' David Mowaljarlai, Ngarinyin

Similar involving attachments to land are noted with South-West Native American groups. Kurt Anschuetz in describing their multi-layered landscape values of Vales Caldera (Anschuetz and Merlan 2007: 131) noted:

The interrelated themes of breath, center, emergence, movement and connectedness generally are shared among the Southwest's many Native American groups... and important in developing an understanding of the continuing relationships that indigenous communities maintain with their traditional homelands.

Many continuing communities value landscape as part of themselves through their senses of imagination, emotion, well being and traditional knowledge and other concepts. Aesthetic appreciation can be intertwined with this mix of social and other values and deserves recognition as a heritage value.

2.5 Iranian art aesthetic philosophy

The following paragraphs from the paper 'Aesthetic Philosophy of Iranian Art', by Anoosheh Gohari and Zahra Assar (2015) provide an insight into the philosophy of aesthetics of Iran.

Eastern philosophy deems the authenticity of an artwork’s beauty to be outside the world of senses and appearances. In the Eastern philosophy, beauty is the face of truth and the manifestation of beauty is the divine existence (Kemal S., 2001; Black D., 2001). All that exists in this world is a sign of something from unapparent world and world (Smith, 1944). The existence of signs abides by this inverse analogy that 'the most sublime is reflected in what is the most distant'. The most distant world, that is the mundane world, echoes the spiritual world. Hence, everything is cryptic (symbolic).

This philosophy, entitled Illumination, was brought up by Suhrawardi (1154-1191) and it was later introduced to the entire world by Henry Corbin (1903-1979) and Seyyed Hossein Nasr (1933-). The construct of Suhrawardi’s Illumination philosophy is comprised of three parts, namely ideology, metaphysics, and the geographic visionary. In Suhrawardi’s ideology, light establishes the connection between the geographic visionary and the metaphysical world and it is radiated onto the entire being and human soul from the above world (Corbin. H., 1979; Alheravi. A., 1984; Sajadi. J., 1998; Corbin.
In the Safavid era, Barzakh (the separation or barrier between worlds) is represented by gardens. Suhrawardi speaks of Barzakh in the Small World. Some Islamic thinkers believe Barzakh to be distinct from humans existing between the mundane and the heavenly worlds, between philosophy and theology (the intermediary world). Barzakh is in fact known to be the heavenly world perceived by imagination, whereas the material world is perceived by the five senses. In other words, intuition is the first step to getting to know Barzakh, which is a world that should be discovered like a garden. Time and space have lost their ordinary dimensions in Barzakh and the unseen can be seen.

Sheikh Bahai held that Barzakh is the human’s main homeland. He strived to characterize Barzakh with architecture. Miniature is an imaginary world made of two-dimensional images. In mirror, we see a virtual, two-dimensional space. Mir Damad, Suhrawardi, and others have investigated the world of imagination: Suhrawardi mentions Barzakh as never-land and the unapparent world. Barzakh is imaginary visions taking shape inside anyone and his own mind. The creatures of Barzakh cannot exist in the real world, but they materialize in the mind.

Light is the most effective part of this philosophy that penetrates into the mass not only as a physical element, but also as a sign of divine wisdom and spiritual presence (Seyyed Hossein Nasr, introduction to the book Sense of Unity). Suhrawardi’s entire physical world is also essentially based on different degrees of light that is reflected (by material elements, i.e. water, earth, air, and fire) or transferred (into built spaces) (Nasr, 2006, 79).

Light is one of the most important natural factors effective in architecture. It is the key to the visual understanding of the world. In particular erections, glowing materials are often used for covering walls and domes; tiles, silver, gold, mirrors, and glossy stones all reflect light.

Light and water are the two elements that often specify the main foci and centers of space. In Iranian gardens, open water canals, like luminous pathways, display the garden geometry and its symmetrical organization. Ponds are situated inside buildings, beneath the dome, and in line with the vertical axis of the main skylight at the acme of the dome. Water is also located centrally in yards (Kasraian, 2001) (Figure 4). Water stir and tranquility are everlasting in Iranian garden and its purity is constantly renewed in its
source. Water is a reflection of human soul fluidity yet remaining pure and faithful to its indisintegrable essence (Firouzan, 2001). The presence of water in the form of ponds, streams, fountains (palace-divankhaneh-garden) and that of mirror in architecture in a segmented manner (where the objective world is virtually seen) are epitomes of Barzakh. Everything is inversely reflected in mirrors in a virtual fashion and the virtual image turns to an actual one causing Barzakh to be revealed in the real world.

Among other manifestations of the Illumination philosophy in Iranian architecture, particularly in the Safavid era, is the symbolic presence of the Heaven throughout all architectural surfaces from the ceiling and walls (tiling) to the floor (Persian carpet). Throughout the Iranian cultural history, rug and carpet weaving have also displayed designs of gardens or mentalities thereof, which is, in essence, the envisioning of the garden in the Iranian mind (Figure 8) (Shahcheraghi, 2011). The Persian carpet is a garden traveling through space and place. It is the smallest part of the world and yet all of it (Foucault, 1967). Gohari and Assar (2015)

The Persian garden is a personification of aesthetic appreciation of landscape. The history of change in Iranian designed landscapes is mentioned as the expression of aesthetic landscapes in papers by Homa Irani Bebehani and Fakhri Khosravi (2009), and Syed Hassan Teghvaei (2010). In the harsh and arid climate, gardens were the expression of an imagined paradise with a unity of form deeply influenced by concepts of nature and spirituality. From the time of the Achaemenid Empire 5th - 3rd centuries BC, there was substantial value ascribed to the natural, especially in admiring and respecting the qualities of water that were guarded by the goddess Anahita and this understanding has had an influence on palace-gardens. In the Iranian-Islamic Sassanid Empire of the 2nd-7th Century CE, there developed the “chahar bagh” style (involving dividing the garden into quadrants) that included gardens and introduced irrigated green belts. Mughal conquerors brought its use into India by the 15th century CE.

2.6 Turkish aesthetic landscape perceptions
'Aesthetic' as a cultural concept from Turkey has many references, with three main sources:

- The pre-Islamic past in Central Asia where the concept of “aesthetic” combined mainly with the religion of Shamanism.
- The perception of “aesthetic” in the ancient Anatolia and the Mediterranean.
- Islamic references for the “aesthetic”.

The pre-Islamic past
The pre-Islamic period is characterized mainly by the ‘Shamanism’ faith where respect for nature is essential. According the shamanistic view, nature is a living organism and has the ability to renew itself continuously. ‘Tree’ is the symbol for the immortality of nature. Consequently, the ‘tree of life’ is one of the most used motifs in the Turkish art, especially in Seljuk art.

The pre-Islamic period also contains Chinese aesthetic perception from the Buddhist faith which can be seen in the wall paintings of Uyghur Buddhist cave temples in Bezeklik (Thousand Buddha caves, China) (see http://dsr.nii.ac.jp/china-caves/bezeklik).

The semi-nomadic character of pre-Islamic Turks played an important role. They were among the ‘culture carriers’ through the Silk Road which can be considered the bridge of culture between East and West.

Ancient civilisations of Anatolia and the Mediterranean
Anatolian Asia Minor has many historical traits. The Göbeklitepe [meaning Naval Hill, in English] in Urfa (Southeastern Anatolia) is the oldest known temple in the world at approximately 11,000 years. With its central place surrounded by massive monoliths, it provides evidence of a sacred landscape (see Banning 2011). Anatolia’s special place in the history of agriculture is also important. The agricultural production at Neolithic Çatalhöyük (central Anatolia) played an important role in world history (see Fairbairn 2005). Central Anatolia can be still considered as the granary of the country.

The microclimate of Mediterranean geography including Anatolia created an extensive diversity of plants. The relationship between humans and nature is clear in the Mediterranean landscape, especially in relation to plants: vines; wheat and olive as well as orange and lemon trees (see Luengo 2011:137). It is also essential to emphasize its richness for medicinal plant species as described in the ancient text, Materia Medica by Dioscorides in 40-90 AD.

The main traits of Anatolian, Hittite, Urartian, Phrygian, Lydian, Carian, Lykian, Hellenic, Roman and Byzantine cultures were created within the Mediterranean cultural environment.
In the ancient world, Greek idealism and Roman pragmatism especially shaped the Mediterranean cultural landscape. The Byzantine 'aesthetic' on landscape and garden was conceived from ancient Greek and Roman cultures mixed with late Roman Christian culture.

Islam
The word for “aesthetic” in Arabic can be expressed as “ilm’ül cemâl”, the science of beauty. According to the Islamic faith, absolute beauty is God. Paradise, according to the Kur’an is a garden and the mirror of “beauty”. Beauty has three components: nizam (order), hikmet (wisdom) and ahenk (harmony). In the Islamic faith, water is sacred, and all forms of life begin with water (see Ayvazoğlu 2000: 146-147). Consequently, in all Islamic gardens and landscapes, water is essential (see Zangheri 2006).

Seljuks of Anatolia (Seljuks of Rum) (1071-1308)
The Seljuks of Anatolia were descended from the Great Seljuks of Iran and they had cultural interactions with Byzantine and Persian cultural environments. Sufism was very influential in the medieval Anatolia with the great sufî, Rumî (Mevlâna) 18

Sufism
Sufism is the mystical view of Islam and in some aspects combined with Far Eastern philosophies. In Sufism beauty is in nature. Humans beings are not greater than nature. In other words, humility and respect are essential. Thus, the concept of “beauty” accords with nature which is the measure of all things. Everything is temporary and nothing is pure. The essence of life is 'change'. Everything is changing and transforming. Consequently, a strictly formal garden makes no sense.

Ottomans (1299-1923)
As Braudel pointed out in his great work, Ottoman Turks were some of the major protagonists of the Mediterranean (Braudel 1949, translated 1995: 188). Ottoman culture, in some cases, also includes Byzantine culture. Communication among many cultures formed the Ottoman 'aesthetic' view. To the Ottomans, water, as the main element of nature, was considered 'sacred. Aqueducts inspired by Roman models are effective elements of cultural landscape. The Ottoman concept of 'aesthetic' for landscape is seen in their miniature illustrations. In the same period there was a special interest for flowers. Iznik tiles from the 16th century represent flower gardens especially tulip gardens. Gardens and green systems were mostly informal because of the influence of Central Asian culture. At the beginning of the 18th century, European 'aesthetic' taste began to affect Ottoman culture. With the period
of Westernisation, European garden culture was also introduced.

The ‘aesthetic’ perception of landscape from Turkey, is thus an amalgam of many cultures with traces of Shamanism, ancient Anatolian Civilizations, Byzantine culture, Islam, Sufism and finally, in the past three hundred years, European aesthetics. Turkey is still the bridge of culture between East and West and thus the cultural transitions are continuing.

2.7 Landscape art as aesthetic depictions

Although 'land' or its language equivalent has been present in human languages since time immemorial, the English word for 'landscape' is comparatively recent. As this study is concerned about the aesthetic value of landscapes, it is important to establish a definition for the term 'landscape' and also to discuss the connection between aesthetic values of landscapes and landscape art.

Variations on the term 'landscape' first appeared around 1600 as the Dutch landschap, that referred to a ‘painting representing natural scenery' and in Middle Dutch with landschap meaning 'region' combined with 'land'. Old English had the term landscipe, Old High German lantscaf, and German Landschaft. Old Norse used the term landsckapr meaning 'tract of land with its distinguishing characteristics' (Harper online at: http://www.etymonline.com).

Landscape art is an expression of aesthetic appreciation in most cultures. In terms of painting both in western and eastern traditions it is mural, mosaic and fresco art that has best survived since ancient time. In China during the Qin and Han dynasties, the subjective material of art was like the classical western era art — figurative or of mythical creatures. In China some mural art from the Eastern Jin period (265-420) depicted farming life. Landscape paintings survive from the Tang dynasty. Wang Wei (701-761) is considered to be the first Chinese artist to paint only landscapes expressing a spiritual quality to his scenes (Zhang 2002: 65). Later, scroll art depicting landscape scenery along with nature paintings and poetry flourished in the southern Tang and well recognized landscape artists included Guan Tong, Jing Hao, Dong Yuan. The landscape style of painting and poetry extended into the Song Dynasties (960-1279) through artists such as Li Cheng, Fan Kuan, Guo Xi and others (Zhang 2002).

In western culture, landscape art is found in the Minoan period in Crete (2nd millennium BCE) and in the Hellenistic era (323-30BC) on the walls of royal tombs in Macedonia and
throughout the Roman Empire (from 27 BCE to the 5th century CE). It incorporated idealised backdrops of sea, pastoral, hunting scenes or as settings for idealised temples or villas, particularly in fresco art\(^\text{19}\). Landscape art was considered the product of the artist's imagination and its survival today is minimal compared withfigurative art. Images of gods, mythical creatures, later of emperors and heros, remain in frescos, mosaics, and sculptures. In the Christian era subject matter remained figurative but was overtaken by Christian themes that dominated western art. Figurative art had a strong resurgence in the hedonistic art of the Renaissance and Baroque where only idealised landscape or gardens appear as backdrops, as in Leonardo da Vinci's *Mona Lisa* (c. 1502). The Dutch artist Joachim Patinir (1480-1524) gave greater prominence to landscape than figures, for instance in his several versions of the *Flight into Egypt* (from 1515).

While 17th-century Dutch artists such as Jan van Goeyen (1596-1656) or Jacob van Ruysdael (1629-82) painted realistically from nature, the French painter Claude Lorrain the 17th Century (1600-82) depicted idealised landscapes often embellished with classical style buildings and figures in classical dress. Lorrain's work and that of Nicholas Poussin strongly influenced English landscape design almost 100 years later in the landscape design works of William Kent (1685-1748), Lancelot (Capability) Brown (1716-83) as well as the paintings of Richard Wilson (1714-82) and Thomas Gainsborough (1727-88). However, it was the Romantic Era c. 1770-1850 that brought a strong appreciation of wild nature that appeared in art, poetry, literature and music and art. This influence can be seen in the works of Richard Wilson, Thomas Gainsborough, J.R. Cozens, John Constable and J.M.W. Turner in the UK and Casper David Friedrich (such as 'The voyager' painting) in Germany.

Europe's Age of Enlightenment (roughly from the 1650s to 1780s) featured scientific discoveries and colonisation that prompted a resurgence of landscaped art. By the mid 19th century, landscape art flourished in the English colonies often with a focus on sublime landscapes. Colonial landscape art with an emphasis on 'wild' landscapes is evident in the works of the American Hudson School of landscape art and in Australia by European born explorer artists such as Eugene von Guérard, Nicholas Chevalier, and Louis Buvelot. Such art works greatly influenced public landscape appreciation. Later serene pastoral scenes of cultivated landscapes became popular and influential on landscape aesthetics.

Africa, Canada, the United States, Australia and other countries have rich repositories of Indigenous art. In Australia, rock engravings and rock art have extensive time-depth of tens of millennia with subject matter of animals, figurative and mythical subjects. Funerary posts
with cultural moiety patterns have a long heritage but not a lengthy survival rate. Art that is in-situ with landscape such as rock art rock engravings and stone arrangements – is landscape and therefore is significant to landscape aesthetic expression and appreciation.

2.8 Considerations

These reviews of philosophical approaches provide a brief overview of some key cultural expressions of aesthetic value. With regard to western philosophers and landscapes, Steven Bourassa notes that ‘philosophers have given very little attention to landscape as an aesthetic object’. He also notes this is because of an unfortunate tendency to identify aesthetics with the philosophy of art (Bourassa 1991: 10).

The role of scenic art in people's appreciation of aesthetic value of landscapes has been a strong force for perhaps the last 400 years. Images of landscapes were able to reach many people who were not able to personally experience the majesty of distant places. Art works and in the 19th century photography, expressing the sublime, the beautiful and the picturesque in evocative views, colour patterns, light plays and details stimulated aesthetic appreciation of natural and cultural landscapes. The appreciation of landscape art extended far beyond the philosopher's words which were realms of the elite and well educated.
3. **Aesthetic understanding and its heritage application**

The summary of various concepts of aesthetics in chapter 1 traces the movement of the meaning and understanding of aesthetics over generations and through different cultures.

Although the 5th century BCE philosophies evidenced a broad concept of engaging the senses, by the 18th century Baumgarten and his narrow elitist approach to aesthetics as being of criticism of taste particularly in art, had influence amongst the well educated. Immanuel Kant and others refuted Baumgarten's philosophies with an approach that advocated a detachment of judgement from acquired knowledge.

Edmund Burke appears to have challenged Baumgarten's views with his 'sublime and beautiful' theory which also had strong application for landscapes while the 'picturesque' theory of Uvedale Price tested the parameters of Burke's theory introducing a middle ground between the 'sublime' and the 'beautiful'. The 'picturesque' style became popular not just with art but also in landscape design and picturesque tourism. Richard Payne Knight through connoisseurship theory advanced Baumgartens views, that continued to hold popular sway on opinions of aesthetic value into the 20th century.

Modern critic, Bourassa (1993: 30), commented that Kant's view is 'open to obvious criticism, not the least of which is the fact that aesthetic judgment is clearly not universal and is subject to cultural influences.' Lothian on the other hand supports Kant's theory as applied to landscapes noting that - 'the response (to the landscape) is immediate and the pleasure is often shared, the pleasure from landscapes is gained without desire or want for it, and the pleasure is universal and a common response, and landscapes provide a public, not private, pleasure' (Lothian 1999: 21).

Theories somewhat reflecting the historic ideas appear and reappear in contemporary methodologies for assessing landscape quality or aesthetic value assessments of landscapes.

### 3.1 21st century comments on aesthetics and landscapes

The views of aesthetic stemming from Baumgarten's interpretation have received justifiably criticism. The following is a collection of comments from contemporary sources:
One problem is the impoverishment of our aesthetic life. By imposing from the outset a certain artistic criterion on a landscape to assess its aesthetic worth, we are closing our mind to other kinds of aesthetic values which may not fit the criteria (Saito 2008: 232, 234).

Aesthetic is here understood very broadly, and in its richest sense to reach beyond mere visual or surface appreciation to include the body, all of the senses, imagination, emotion and knowledge. …Rather than being opposed to the functional, the aesthetic in the cultural landscape sites alongside or is integrated within practical, productive activities which are not ordinarily or mainly aimed at an aesthetic effect (Arntzen and Brady 2008: 18-19).

The aesthetic value is an expression of a variety of (combined) sensations when humans experience the landscape. These sensations relate to harmony, diversity and beauty, the assessment of which is also dependent on many other factors related to (1) the observer’s background (previous experiences, knowledge, age, cultural background, etc.), as well as to (2) environmental conditions (weather, stewardship and uniqueness of the landscape, landscape type, etc.) (Antrop 2009).

The environment is something that people can physically feel and experience or something that appeals to the physical experience of people. The source of what makes such a appeal is, it can be said, nothing other than the spirituality of space (Sugio (2009).

The environment contains or is composed of various elements including landscape elements. And landscape is the visual perception or experience of the environment (Sugio pers. comm. 2014).

In describing the Maori values of the Spirit of Wai Ō Puka/Fyffe Historic Area: Simply being there in this place allows people to experience the awe and wonder of this distinct powerful landscape and marine environment and understand at least something of why people have been drawn to the area over many centuries (Burgess et al. 2009: 232)

Contemporary approaches to aesthetics embrace the experiential appreciation of nature and landscapes, not only incorporating the historic views of Hume, Hutcheson, Kant, Burke, Price
and others but also from an appreciation of gardens through their design and evolved character, contemplative and meditative evocations, as well as an experiential appreciation of the productive healthy landscape. It is interesting to consider the views discussed above with the dictionary definitions in the following section.

3.2 Definitions and heritage criteria

Contemporary dictionary definitions of ‘aesthetic’ (adjective) and ‘aesthetics’ (a philosophical theory) are reviewed to ascertain differences and similarities in cultural perceptions as applied to landscapes. The common theme is a sense of beauty, giving pleasure through beauty. ‘Beauty’ is generally expressed as an aesthetic excellence or qualities considered to arouse the keenest pleasure to the senses. The concepts of ‘taste’ and ‘artistic taste’ are also present in some definitions although not as strongly as ‘beauty’. ‘Taste’ appears to be declining in popularity. Selected dictionary definitions of aesthetic and beauty are provided in Appendix 2.

‘Landscape’ has varied explanations ranging from a segment of the environment, to a segment of visual human perception with no relationship to the land, to its recognition as a ‘second skin’ with Indigenous Australians. The European Landscape Convention defines it as:

Landscape means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors. (Article 1- definitions)

With regard to 'cultural landscapes', this study respects the definition for cultural landscapes developed by experts and outlined in the Operational Guidelines for the Implementation of the World Heritage Convention (WH Operational Guidelines).

3.3 Heritage definitions and criteria

‘Aesthetics’ is one of the underlying theories from which heritage value has derived. Heritage criteria and associated definitions are often linked to legislation and when undertaking a heritage assessment, assessors must comply with the key principles of relevant criteria. This also means that criteria and associated definitions should serve to guide applied assessment methodologies.

In 1993 a peer review workshop to review a methodology for the determination of the
aesthetic value of forest landscapes (refer to Section 4) and provide a working definition for aesthetic value took place in Australia to guide national regional forest assessments (1993-99). The definition was subsequently applied in all the eleven regional forest assessments across the nation and later adopted by some state governments in their methodology for heritage assessment and is as follows:

Aesthetic value is the response derived from the experience of the environment or of particular natural and cultural attributes within it. This response can be either to visual or non-visual elements and can embrace emotional response, sense of place, sound, smell and any other factors having a strong impact on human thoughts, feelings and attitudes (Paraskevopoulos 1993:81).

A similar statement is provided with the revised definition for aesthetic value in the Burra Charter Practice Note (Australia ICOMOS 2013: 3):

Aesthetic value refers to the sensory and perceptual experience of a place—that is, how we respond to visual and non-visual aspects such as sounds, smells and other factors having a strong impact on human thoughts, feelings and attitudes. Aesthetic qualities may include the concept of beauty and formal aesthetic ideals. Expressions of aesthetics are culturally influenced.

Principles for the Conservation of Heritage Sites in China applies to cultural sites and uses the overarching term ‘artistic’. However Item 2.3.2 (Agnew and Dumas 2002: 16) cover aesthetic values in the description of heritage attributes such as ‘aesthetic form, scenic locations, and particular vistas comprising a landscape of ruins’.

3.4 World Heritage and aesthetic value
In defining World Heritage, the WH Operational Guidelines (UNESCO 2013, II, Item 45) clearly notes that aesthetic value is a significant cultural and natural value as follows (bold emphasis has been added).

Article 1
- sites: works of man or the combined works of nature and of man, and areas including archaeological sites which are of outstanding universal Value from the historical, aesthetic, ethnological or anthropological points of view.

Article 2
- natural features consisting of physical and biological formations or groups of such
formations, which are of outstanding universal value from the aesthetic or scientific point of view;
- natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.

The criteria for the assessment of outstanding universal value (OUV) (UNESCO 2013:20) includes criterion (vii) – contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance. Although the criterion has been modified several times it has remained unchanged since 1994 (Mitchell 2013:10). However the separation of OUV criteria for specific application to 'cultural' and 'natural' properties has meant that criterion (vii) has its application primarily to 'natural' landscapes and in a few exceptions to mixed landscapes.

The resource manual, Preparing World Heritage Nominations (UNESCO 2011) is the official guide for heritage nominations and presents the following information on the understanding of criterion (vii) (page 40):

Two distinct ideas are embodied in this criterion. The first, 'superlative natural phenomena', can often be objectively measured and assessed (the deepest canyon, the highest mountain, the largest cave system, the highest waterfall etc.).

The second concept, that of 'exceptional natural beauty and aesthetic importance', is harder to assess. This criterion applies to natural properties, which are seen as having exceptional natural beauty and aesthetic importance. There are many intellectual approaches to concepts of the beauty and aesthetics of natural areas.

The IUCN Study on the Application of Criterion (vii) details the evolution of the criterion and its application (Mitchell 2013: 5). The study notes that superlative natural phenomena when first articulated in 1976 made no reference to aesthetics. The use of the superlative natural phenomena was based on 'scientific' information using statistical measurement such as the largest, highest deepest and such indicators of the value remain as part of the official description for superlative natural phenomena in the UNESCO resource manual, Preparing World Heritage Nominations (UNESCO 2011: 40).

'Phenomenon' is defined as any object or occurrence perceived by the senses (Flew 1979: 266). Both concepts of criterion (vii) reflect Burke's 18th Century theory of the 'sublime and
the 'beautiful'. In reality the experience gained from superlative phenomena is almost always an aesthetic phenomena when it relates to movement and colour in the migrations of insects, birds, whale sharks, glacial ice, water, water plants and waterfalls.

IUCN has conducted an evaluation of criterion (vii) in assessments for the World Heritage List (Mitchell 2013). Further discussion on this work is provided in the related ICOMOS-IFLA ISCCL (2015) report *Contemporary Issues in the Aesthetic Value of Landscapes*.

The UNESCO Resource Manual (UNESCO 2011: 40) in describing Criterion (vii) notes that 'while no one approach (for assessment) is recommended, adopting one or more recognized approaches is essential. Merely asserting these qualities without a robust supporting argument is insufficient'. The manual (UNESCO 2011: 40) also asserts that 'The application of this criterion should not be confused with the recognition of the aesthetics of cultural properties and cultural landscapes that is currently expressed through the use of the cultural criteria.'

This study asserts that although aesthetic-laden words such as 'beauty' may be present in past assessments of cultural places, the cultural criteria for OUV currently *does not* have the scope to adequately assess the aesthetic value of cultural landscapes.

### 3.5 Heritage legislation
Official heritage criteria that may be defined in regulations to provincial or national legislation may have undue influence on values. It is interesting to note that Western Australia's Ningaloo Coast, inscribed in the World Heritage List for aesthetic value (superlative natural phenomena) failed to meet the aesthetic value criterion, criterion (e), for National Heritage List significance (Australian Heritage Database 2010).

Legal interpretation of criteria in some countries, demands actual identification and application of every word in an official criterion. *Contemporary Issues in the Aesthetic Value of Landscapes* provides (ICOMOS-IFLA ISCCL 2015) more detailed discussion on current issues.

### 3.6 Identification considerations
Aesthetic value can be incredibly rich and varied as implied in the contemporary comments
in this chapter. However it is within a framework of applied legal or government definitions and criteria that an assessor must operate. Identifying all the components of aesthetic value is daunting but assessors must undertake to their best ability, a well documented identification of the aesthetic value from as many sources as possible. As well, assessors must provide strong evidence of those values.

When using established criteria, some aspects of aesthetics such as those relating to Indigenous and continuing communities where the landscape is bank of signs (refer page 14) aesthetic importance may be better interpreted in criteria relating to traditional values.

The following chapters discuss methods for value identification that have been applied by experts.
4. Methodological approaches for assessing the aesthetic value of landscapes

Expressions of aesthetic value of landscapes in literature, poetry, painting, films, photography and song that have survived over generations are evidence of the importance of visual beauty to the world's populations. Early navigators remarked on landscape beauty encountered in their travels. Global navigator, Matthew Flinders in 1802, commented on the beauty of the corals and marine vegetation of Australia's Great Barrier Reef. Landscapes such as England's Lakes District were recognised for their beauty and in the 18th and 19th Centuries, and attracted artists and admirers. Travellers and thinkers sought the 'picturesque ideal' throughout the world. British colonies advertised their land to potential settlers as 'like an English park' (Bonyhady 2000:77). Designed landscapes and scenically improved landscapes have been popular for centuries. Scenic reserves and recreation reserves were established because of the public's love of landscape beauty and the desire to protect such places. Many scenic reserves were the forerunners of national parks. That countless landscapes provide a public pleasure or emotional evocation from their aesthetic quality is undisputed.

4.1 Assessments of the aesthetic value of landscapes

The interest in extending the boundaries of cities and protecting some peri-urban landscapes gave rise to the enactment of various planning and environmental legislation during the 1960s, stimulating a need for identifying the physical expression of landscape quality using a professionally recognised method. A range of methods for assessing landscape quality began to appear in the late 1960s based on visual assessments and landscape character assessments. The elitist formalist approach developed by the planning disciplines, particularly from the United States Department of Agriculture and Forest Services (refer Litton 1968) provided what was regarded as an objective approach with a deconstruction of landscape elements and structured descriptive visual frameworks. The term 'landscape quality' may be broader than 'aesthetic value of landscapes' but the formal appraisal of landscape attributes that were part of landscape quality assessments strengthened the 'good taste' aesthetic philosophy that had been strongly objected to by philosophers over time.

Philosophers such as John Dewey (1859-1952) investigated the concept of pleasurable
human experiences relating to landscape as responses to the benefits conveyed by habitat. Dewey was followed by Jay Appleton (1919-) in his *Prospect and Refuge Theory* (1975), on the importance of environments providing a capacity to observe while feeling safe. While psychologist, Stephen Kaplan noted the crucial importance of the peoples' reaction to nature as the major factor in making judgements on landscapes.

Preference judgements are not antithetical to aesthetics. Rather, they are seen as providing a powerful tool for understanding the patterns underlying what we consider aesthetic. Such judgements may also point to the underlying significance of the aesthetic in the larger human scheme of things (Kaplan 1979:241).

Clearly the experience of the nature was understood as an integral component of the aesthetic value of landscapes.

The introduction of the WH Operational Guidelines in 1972 heralded a wave of national and provincial heritage legislation to conform to the requirements of the convention. In keeping with the convention, many of the resultant acts stipulated 'aesthetic' as a heritage value. Methodologies for assessing heritage aesthetic value ensued to meet a particular criterion or legislation requirements. Frequently aesthetic value assessments attempted to utilise landscape quality assessment processes that had been established and were in use by planners.

Various methods were employed for a diversity of purposes and extensive academic arguments ensued. Landscape character assessments generally required a typology of regional landscape character units. Preferences for the rating of landscape character were often generated by having a group of people rate photographic scenes. Generally those character units with the greatest diversity of elements (such as combinations of water, rocks, mountains and tall trees) always received the highest score. These methods provided planners with a descriptive framework for basing their findings and hence landscape zones could be prescribed for different purposes including conservation or development. However, this landscape preference modeling based on photographs came under criticism from some experts, as using photographs as an assessment tool for determining landscape value is an assessment of photographs rather than the tactile and visual experience of the landscape.

A plethora of methods and theoretical discussions appeared in the academic press in the later decades of the 20th century. Terry Daniel and Joanne Vining reviewed methods and categorised them as five paradigms: the ecological, formal (expert), psychophysical, cognitive (psychological), and phenomenological (experiential) (Daniel and Vining 1983).
Allen Carlson declared the predictive psychophysical models as having serious limitations and suggested instead a holistic assessment approach using environmental critics. Carlson (1977: 148, 151-55) argued that the 'aesthetic value of landscapes should be assessed by experts with a sensibility towards aesthetic qualities and knowledge about landscape processes'. He noted concerns about simple public preference modeling which rank the most obvious preferences common to the majority. However, the actual use of community members in providing their particular experiential perceptions as evidenced in large forest area assessments during 1993-99 (refer Review 2, Appendix 3) elicited strong appreciation of iconic landscape features and proved useful in identifying subtle landscape qualities and evocations.

The formal assessment approach provided common appraisals by experts and was useful for landscape reports. However, generally it reduced landscapes to formal visual artistic ingredients of form, balance, colour, textures, lines, and other compositional qualities from an expert perspective from which actual evocative human responses were absent. Thus assessments of the broad and complex values resulted in narrow professional deductions.

Criticism of landscape quality assessment approaches being narrow and based on an artistic criterion in what has been termed a 'formal approach' has led to more focus on the experiential approach for heritage aesthetic assessments of landscapes (refer Method Reviews in Appendix 3).

Although physical features and artistic ingredients may be the instigators of the aesthetic experiences, it is human experiential responses that provide the depth and strength of the value that may be common to many people or intense individual experiences.

4.2 The experiential approach
The experiential model as noted by Daniel and Vining (1983:72-76) is considered to be the same as the phenomenological model, whereby phenomenology is the study of human experiences as perceived by the senses.

Bourassa made the distinction that the concept of landscape can be considered from the perspective of the detached outsider but to appreciate the experience of landscape fully, the perspective of the existential insider is needed (1991: 27). Linked to Bourassa's concept are
views on landscape quality assessment explored in a paper by Andrew Lothian (1999) that proposes that landscape quality assessment can be approached on the basis of two contrasting paradigms:

The objectivist paradigm can be summarised as viewing beauty in the physical scene in front of one’s eyes while the subjectivist paradigm judges beauty from the interpretation by the mind behind the eyes. (Lothian 1999: 3).

This paper discusses the paradigms and unravels the pseudo-scientific presumptions of the formal objectivist approach. In its conclusion Lothian suggests:

Now is the time to abandon the use of the objectivist paradigm. The method lacks scientific rigor, is non-replicable, lacks statistical validity, is largely subjective in its construction and is often based on an assessment by a sole assessor. By contrast, the subjectivist paradigm offers a method which is scientifically and statistically rigorous, is replicable and objective, reflects the preferences of the community and can indicate the degree of accuracy of its results’ (Lothian 1999:25-26).

Lothian omits the influence of other sensations such as sound and smells on the minds interpretation.

A paper by David Jaques (1980) also discusses the difference of the objective and subjective assessments and presents a case for subjective landscape quality assessment.

Because the essence of the experiential model appears to represent the most realistic interpretation of ‘aesthetic’ as a heritage landscape value, it is the experiential model that is pursued in the ICOMOS-IFLA study.

It seems reasonable to assume that while an immediate experiential response to a landscape is perceived by humans, their minds will immediately move into a cognitive process of assigning meanings to those experiences. Descriptions of evocative response sensations may include; awe, wonder, astonishment, joy, delight, tranquility, calm, pleasure, rapture, euphoria, elation, serenity as a first step. Cognitive responses could evoke a myriad of meanings such as a sense of mystery, anticipation, sense of landscape well-being and completeness, lushness, fertility, sense of time depth and spirituality. Sounds are also important and can be positive or negative. More probing from assessors is needed to uncover the relationship between the evocations and cognitive meanings back to the landscape attributes, environmental factors or other subtle qualities present in the landscape.
As well as reactions of pleasure there can be responses of displeasure such as anxiety, horror, dismay, disgust, pain, and shame and these should not be overlooked in the assessment of the characteristics of heritage places. Strong negative responses can be evoked by destruction of the natural and cultural values of landscapes, by humans and by nature itself.

4.3 Thresholds
In all cases the relevant criteria for local, provincial, national or World Heritage drives the interpretation of 'aesthetic' and the required strength of the value that is commonly referred to as the 'threshold level' of the criteria for the particular heritage listing.

For some assessments the threshold will be a judgement on the level or degree of 'significance'. For national heritage landscapes it is 'outstanding national significance' and for World Heritage landscapes it is 'outstanding universal value' (OUV).

4.4 From theory to application
In considering appropriate theoretical underpinnings to the practical assessment of the aesthetic values of landscapes, aesthetic judgements can be based on expert experiential opinion, or emotive experiences from people interacting with the landscape, or from both. Experiences may be influenced by intellectual knowledge, cultural conditioning, or instinct.

As noted in chapter 1, any cultural landscape heritage assessment will involve more than the assessment of aesthetic value. The assessment team would sensibly consider ways to combine research for the identification of values. Workshops or interviews with community and other stakeholders would seek the range of values that would include aesthetic. Models for multi-disciplinary cultural landscape assessments are in place such as the English Heritage Landscape Characterisation (Clarke 2004).

The development of an affective method that can be applied to identify and assess the qualities of aesthetic value of landscapes will need to be flexible enough to be adapted to suit the place under assessment and perhaps the resources available. However it will need to fully express the aesthetic value and provide adequate evidence of that value.
4.5 Vista and View Assessments

Vistas and views are within the spectrum of aesthetic value and are included in the table Figure 1: Aspects of aesthetic landscape understanding. Their importance as a heritage value is intense but their assessment is also singularly called on in impact studies. The following section was prepared by Hal Moggridge.

"With the exception of love, there is perhaps nothing else by which people of all kinds are more united than by their pleasure in a good view" (Kenneth Clark, 1949, ‘Landscape into Art’, p76).

This aesthetic importance of views has long been understood by the Chinese. Ji Cheng’s 16th century book ‘Yuanye’ (The Craft of Gardens) asserts that ‘borrowing scenery’ from outside, such as a view of distant mountains, is the most important feature of a garden. In her PhD study at the University of Sheffield, Kairan Li pointed out that during the Ming and Qing Dynasties (13th century onwards) it was the custom for every city in China to nominate eight or more popular views which best represented the local character, the number eight representing looking in all directions.

Memorable views are usually towards important monuments, most striking when seen on the skyline, upwards to the profiles of shapely hills and mountains or downwards to shining water. For instance, in the top picture of the title page of this report, there is a memorable view towards the central mountain on the distant skyline. Vistas consist of the feature seen, a telling viewpoint from which it is observed, and open space between the feature and viewpoint, often also extending into the background whenever skyline is significant.

Assessment of the characteristics of a view will start by identifying what is the important part of the object seen. Then open space around the feature needs to be defined, by a judgement varying according to circumstances. Often some open space on either side of a feature is necessary for its clear perception. The level of the bottom of the object needs to be established such that its form is clearly visible. When silhouette is important, a usual circumstance, then unimpeded background is also essential.

Significant viewpoints then need to be identified. Particularly in urban areas these are likely to be few and places which are themselves strategic, such as bridges, hilltops, along a famous street or at well-known meeting places. Sometimes a surprise view may be
important, for instance from a place where a roadway or path rounds a corner.

The open space between the viewpoints and the feature seen, and beyond it when in silhouette, are the most intangible part of the vista because characterised by the absence of any obstruction. Yet a view is only possible when this absence of obstruction is achieved, a void which can be called ‘open sky space’. The conservation of views is often achieved by definition of a ‘viewing corridor’ which is a geometric description of this open space, with numerically defined base plane and sides of the sight line between viewpoint and feature. It will always prove impossible to conserve views without such geometric clarity; a verbal description never suffices.
5. Applied methods for the assessment of the aesthetic value of landscapes

The previous chapters have provided background information for an experiential approach to aesthetic value understanding and application. This chapter considers the practical application of selected studies that assessed aesthetic value of landscapes. Reviews of assessments were undertaken in order to understand how aesthetic values were identified, how those values related to areas of landscapes, how the threshold level of value was determined and how the resulting values could provide mappable landscape areas.

5.1 Reviews of applied methods

The assessment studies selected for review ascertained aesthetic importance from experiences. The framework for reviews considered the following features:

- Does the method:
  a. describe how the experiential aesthetic values of landscapes are identified and indicate the source and the receptors of the perception, such as community members and regional landscape experts experiencing the landscape;
  b. demonstrate how sources of aesthetic appreciation such as art, literature, photography, films and scientific information influence peoples perceptions or showing how those sources are used to support data of the overall aesthetic value.
  c. describe how the threshold assessment is undertaken.
- The method must demonstrate how the aesthetic value is delineated as mapped areas and the physical attributes of the landscapes.
- The entire method needs to be systematic with logical steps that can be easily followed.
- The method ought to be repeatable in providing a process where the steps can be repeated and the same results obtained.
- The method should be feasible in its costs, ability to obtain essential resources, and wherewithal to be undertaken within a reasonable timeframe.
- Results of the study must be convincing in the eyes of the stakeholders.

Reports were studied that outlined methods that could serve as useful examples of aesthetic landscape analysis. The approaches all covered very large landscape areas and involved the
assessment of smaller landscape units within the larger study area. This approach is particularly appropriate as no single value is evenly distributed across a large landscape area. Both methods that were applied to the Australia’s Kakadu National Park and to the West Kimberley region commenced with a list of places/landscape features with potential aesthetic value (Robin Crocker et al 2009).

The use of a team of landscape experts as assessors in both the Kakadu and Regional Forest Assessment studies provided helpful subjective information. Community members provided experiential information in the Regional Forest studies that was reviewed by the team evaluators. Landscape experts were able to correlate the information with mappable data. Areas defined as having high value were generally major landscape features such as; a mountain, a mountain range, a mountain peak, a waterfall, a patch of particular forest, a viewing point, an interface of cultural and natural features such as a bridge and its landscape setting, or remnants of a past settlement. Ratings were also employed in the community and expert workshops to distinguish the most outstanding from those areas with average quality.

The use of a common checklist in the Kakadu study followed by a group review of findings is considered a useful approach for substantiating evaluations.

Both the Kakadu and Kimberley studies provide comparisons of places with similar landscapes or landscape features while the Kimberley study also used inspirational landscape indicators. However, questions on how the strength of value was derived needs further enquiry. For example, does a landscape that fits more than one inspirational indicator have overall greater strength in the aesthetic value?

5.2 Suggestions for developing an effective method
To guide assessors in determining aesthetic properties, figure 1 presents a selection of experiential evocations in column 1, aesthetically-based cognitive meanings are set out in column 2, while column 3 sets out possible environmental and landscape attributes that could be the physical features or expressions that promote the evocations or cognitive meanings. It is the interrelationship of the three groups of factors that generates an understanding of the aesthetic landscape value. Figure 1 is not a limited list but a selection to guide assessors.
<table>
<thead>
<tr>
<th>Experiential aesthetic based evocations derived from landscapes</th>
<th>Cognitive meanings related to aesthetic experiences of landscapes</th>
<th>Environmental and landscape attributes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positive evocations:</td>
<td>• awareness of the drama of nature and or cultivated nature</td>
<td>• Colours- particular hues and strengths</td>
</tr>
<tr>
<td>• awe, amazement, terror</td>
<td>• perception of beauty</td>
<td>• particular dimensions or scales of space and spaces</td>
</tr>
<tr>
<td>• wonder, surprise</td>
<td>• feeling of insignificance</td>
<td>• environmental or cultural patterns - harmony or discord</td>
</tr>
<tr>
<td>• reverence, respect</td>
<td>• anticipation of mystery</td>
<td>• landforms and water-forms - scale, patterns and complexity</td>
</tr>
<tr>
<td>• astonishment, curiosity, joy, delight, pleasure</td>
<td>• immersed in landscape well-being and completeness,</td>
<td>• vegetation expressions</td>
</tr>
<tr>
<td>• tranquility, serenity and calm</td>
<td>• discernment of lushness, fertility, productivity and sustainability</td>
<td>• cultural features: structures, landscape modifications, landscape boundaries and agricultural patterns</td>
</tr>
<tr>
<td>• rapture, euphoria, elation, aloneness</td>
<td>• knowing of time depth</td>
<td>• distinctive pleasant soundscape (keynotes, sound signals, sound marks)[22] including bird calls, animal sounds</td>
</tr>
<tr>
<td>Negative evocations:</td>
<td>• sense of spirituality</td>
<td>• distinctive pleasant smells</td>
</tr>
<tr>
<td>• eeriness</td>
<td>• warm feeling of being cared for and loved</td>
<td>• movement of water and vegetation</td>
</tr>
<tr>
<td>• anxiety, loss, dismay</td>
<td>• immersed in solitude or remoteness</td>
<td>• presence of, abundance of and movement of animals</td>
</tr>
<tr>
<td>• fear, horror</td>
<td>• immersed in natural sounds</td>
<td>• ephemeral qualities from changing light, seasonal change</td>
</tr>
<tr>
<td>• disgust, pain, shame</td>
<td>• immersed in phenomena of wildlife and wild landscapes</td>
<td>• vistas, views, panoramas, picturesque scenes</td>
</tr>
<tr>
<td>Negative:</td>
<td>• awareness of landscape, legibility, coherence or complexity with regard to environmental factors</td>
<td>Negative:</td>
</tr>
<tr>
<td>• awareness of events that occurred in the landscape, such as human massacres or landscape destruction.</td>
<td>• engagement with familiarity, security or home</td>
<td>• manmade or natural landscape destruction</td>
</tr>
<tr>
<td></td>
<td>• immersed in light</td>
<td>• signs in the landscape indicative of negative forces</td>
</tr>
</tbody>
</table>

Figure 1: Aspects of aesthetic landscape understanding
An appropriate method will seek an understanding of the factors identified in Figure 2 or other factors from primary sources such as community members, and experts such as environmental specialists or landscape planners, who have a sound knowledge of the regional landscape under assessment. Secondary sources that record aesthetic value such as art, literature and poetry, may provide supporting information.

The experiential based assessments are both qualitative and quantitative. Additional strength for the aesthetic value can be gained from other data sources as mentioned in the studies reviewed. Assessments of heritage value also require comparative reviews and a threshold appraisal.

A comparative analysis framework for aesthetic value should be established. Comparisons of heritage places help determine the strength of the value and need to be undertaken with a place of similar physical character and with similar heritage attributes. The Kakadu study undertook a comparison with a similar biogeographic area with a group of experts using a common checklist and this process appears to be a sound approach. A range of experts is required if an evaluation is to be done in a short time or if it involves an extensive area.

The threshold determines if the value meets the criteria against which the assessment is made. Establishing the thresholds and how the threshold is reached is critically important for 'nationally outstanding' and 'globally outstanding' aesthetic values.

A brief overview of steps and sub-steps that could be followed in an assessment of the aesthetic values of landscapes is set out in figure 2. This outline suggests using numerous data sources and workshops with two groups: experts who know and understand the landscape under review, and community members who may have an association with the landscape. Using different data sources, particularly direct communication with people with different backgrounds and views, is similar to the research method of 'triangulation' applied in cultural anthropology.
Preliminary

- Review data from all sources of information relating to aesthetic values of the place or elements within it, such as art, poetry, literature, photography, films, websites and tourism data.

- Prepare checklist of landscape factors such as visual and non-visual features, seasonal changes, scientific features, man made features and economic aspects (refer figure 1).

- Scoping respondents for the study that may include Indigenous groups, descendent communities, regional demography and listing of all stakeholder groups with an interest in the regional landscape.

- Listing of local experts such as environmental experts and landscape planners.

- Note possible comparative areas that may be considered such as similar biogeographic areas, similar cultural areas or similar cultural landscapes.

- Develop thresholds for different stages of the study.

Data Collection

- With landscape experts document aesthetic experiences, concepts and associated attributes. A number of expert meetings may be required. Develop an initial list of geographic areas with values. Determine the threshold and sieve identified places delisting some places. Map areas with aesthetic values of significance.

- Conduct community workshops with stakeholder groups, indigenous groups, and descendent communities, document aesthetic experiences, concepts, and associated attributes. Several workshops may be needed. Apply threshold factors and sieve the list of places. Map areas with indicative aesthetic value.

- Correlate information from communities and experts. Selected experts should field-check sites using checklist. Review group findings, apply thresholds and delist places. Refine mapped areas with indicative significance.

Comparative Review

- Develop method for a comparative review that may be based on one or a combination of factors such as biogeographic type, terrain form, cultural expression or aesthetic conceptual factors. Select a few comparative examples for a refined checklist.

- Use expert individuals that familiar with the examples to review the findings, using a common checklist.

Identification of landscape areas with aesthetic value significance

Refine list of landscape areas. If appropriate, combine areas to finalise the landscape places of aesthetic value that meet the established threshold and clearly delineate these areas on a map(s).

Figure 2: Steps for an assessment of aesthetic value of landscapes
The steps set out in Figure 2 outline an assessment process. However, every assessment would need to be adapted for the place being assessed and criteria being applied. For a World Heritage nomination, a team of experts familiar with World Heritage places and standards may be required.
6 Conclusion

This study traces the complicated and multi-cultural story of the aesthetic value of landscapes: how it developed and to a degree was distorted; its status as a heritage value; and how it is applied and assessed in heritage studies. This study recognises that landscapes hold many heritage values and aesthetic value is one. Others may lie within historic, social and scientific areas.

The study has tried to bring together global views on aesthetics recognising that there may be different cultural views and others yet to be researched. However, the various global views on aesthetic value of landscapes studied also demonstrate that nature and culture are interconnected and inseparable.

The philosophical background has informed the understanding of aesthetic value but although some definitions for 'aesthetic value of landscapes' are presented there is not an agreed common definition by members of the ISCCL or ICOMOS.

Based on the philosophical research and reviews of expert publications, the methodological approach proposed is for aesthetic experiential assessments of landscapes. To support the approach four assessment reports demonstrating experiential responses were reviewed and the assessment methods applied were convincing. These studies were An Aesthetic Evaluation of Stage 2 of Kakadu National Park: a comparison with the Top End and the North Western Woodlands Biogeographic Provinces, Regional Forest Aesthetic Assessment Model applied to 11 forest regions in Australia, Inspirational Landscapes Stage 2, Volumes 2 and 3 and West Kimberley Aesthetic Assessment: National Heritage List. Reviews of these works are included in Appendix 3.

This study demonstrates that the integrity of the experiential assessment is valid. It demonstrates how aesthetic evocations linked to cognitive meanings can relate to environmental and landscape attributes. A basic framework for assessors to structure an assessment method is provided. Establishing thresholds is needed to evaluate the strength of the value and comparative evaluations need to be included as part of the assessment to justify and support the concluded level of significance.

Research undertaken for this study uncovered several issues, particularly with regard to the
interconnectedness of culture and nature in landscapes and the importance of aesthetics as a value of cultural landscapes. As a result, the issues are assembled and discussed in a separate ISCCL paper, *Contemporary Issues in the Aesthetic Value of Landscapes* (2015).

The ISCCL is aware that the body of knowledge used for this study is limited and it is hoped that the study can be expanded with regular revisions.

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**End Notes**

1. Axiology is a collective term for the study of ethics and aesthetics (www. [http://en.wikipedia.org/wiki/Axiology](http://en.wikipedia.org/wiki/Axiology) [27/12/2013])

2. The term 'Indigenous, descendent and continuing communities' referred to in this report covers communities of people that live close to the land, such as hunter gathers or farmers or combinations of farmining and hunting. These communities may have been present in that region since time immemorial or may have a history of migration to the region.

3. Information on Chinese aesthetic values provided by Han Feng for the workshop on aesthetic value, Istanbul, 2010.


10. Conversation between Dr Timonen and Dr Eeva Ruoff, pers com., Eeva Ruoff, 1 September 2014.


The paper the Aesthetic Philosophy of Iranian Art was prepared by Anoosh Gohair and Zahr Assar, and provided by Homa Irani Behbehani.

The information on Persian garden styles is derived from papers by Homa Irani Behbehani, Fakhri Khosravi, and Seyed Hassan Taghvaei, refer references.

The information on Turkish aesthetic landscape perceptions was provided by Aygül Ağır.


http://dsr.nii.ac.jp/china-caves/bezeklik/ [accessed 12/01/2015].


From interpretation information on landscape art in the exhibition on frescos from Pompei, Naples National Archaeological Museum (Museo Archeologico Nazionale di Napoli).


Matthew Flinders in 1802 described the sea near Shoalwater Bay as having different corals, seaweeds, funguses and other marine substances of various colours making a beautiful appearance. Excerpt from Flinders' journal displayed in the Mapping Our World exhibition, National Library of Australia, 2013.


Triangulation is a method used by social anthropologists advocating a mix of information about the beliefs of a society, derived from different sources and biases. This is more likely to provide accurate information relative to that gained from a single source. The SAGE Dictionary of Qualitative Inquiry, Third Edition, provides a definition of ‘triangulation’ by Sandra Mathison. This is a procedure used to establish the fact that the criterion of validity has been met. The fieldworker makes inferences from data, claiming that a particular set of data supports a particular definition, theme, assertion, hypothesis, or claim. Triangulation is a means of checking the integrity of the inferences one draws. It can involve the use of multiple data sources, multiple investigators, multiple, T.A 2007 is not in your references. Available from: <http://srmo.sagepub.com/view/the-sage-dictionary-of-qualitative-inquiry/n353.xml>. [12/01/2015].
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Taylor K. 1999, 'Reconciling Aesthetic Value and Social Value: Dilemmas of Interpretation


- Cultural Landscape of Bali Province: the Subak System as a Manifestation of the *Tri Hita Karana* Philosophy (2012)
- Fujisan, sacred place and source of artistic inspiration
- Tongariro National Park (1993)


Yano, K. 2009, Sacramento Mountains Where the being of Kami is found, Turgion, L. (ed.), *The Spirit of the Place: Between Tangible and Intangible Heritage*. Les presses de L'Université Laval.

Appendix 1

Tables Summarising the Chinese, European and Iranian philosophical backgrounds to aesthetic theory

**Chinese**

<table>
<thead>
<tr>
<th>Dynastic era</th>
<th>Phase of philosophical development</th>
<th>Dominant aesthetic expression &amp; the meaning of nature</th>
</tr>
</thead>
</table>
| Confucius 551-479 BCE and Laozi 570 BCE -?, spring and autumn periods | Philosophical foundation of views of nature. | Values of nature  
*Nature as a symbol of the outside world.* |
| Wei 220-280CE  
Jin 265 –420 CE | Beginning of natural aesthetics. | Calligraphy (observation of nature)  
Travels in nature.  
Emergence of landscape poems  
Nature is an independent aesthetic object  
*Nature came into human inner world.* |
| Northern and Southern 420 –589 CE | Theoretical foundation of Chinese aesthetics. | Theories of aesthetics  
Foundation of Chinese natural aesthetics  
Constructions in nature  
*Wisdoms and principles from natural observations.* |
| Tang 618 –907 CE | Peak era of Chinese landscape poems | Landscape poems;  
Emergence of landscape paintings;  
Rural as ideal forever  
Emotional attachments to nature  
*Nature towards humans and actively interacted.* |
| Song 960 –1279 CE | Peak era of Chinese landscape paintings | Landscape paintings  
Landscape gardens  
*Visual expression and subjective construction of nature.* |
| Ming 1368-1644 CE  
Qing 1616-1911 CE | Peak era of Chinese landscape gardens | Landscape gardens  
Landscape tour  
Nature principles mastered by human beings  
Subjective authenticity of nature;  
*Living with nature.* |

**European**

<table>
<thead>
<tr>
<th>Philosopher &amp; era</th>
<th>School or group theory</th>
<th>Dominant aesthetic expression</th>
</tr>
</thead>
<tbody>
<tr>
<td>Socrates 469-322 BCE</td>
<td>Classical Athenian philosophers</td>
<td>Commenced a break away from the mythical approaches to that of explaining the world and the role of reasoning and sensory facilities. Strongly influenced the development of philosophy.</td>
</tr>
<tr>
<td>Plato c.428-348 BCE</td>
<td></td>
<td>Beauty was an abstract, immaterial ideal of harmony, orderliness, grace, proportion and pliancy. Beauty was how the object met the ideal.</td>
</tr>
<tr>
<td>Aristotle 384-322 BCE</td>
<td></td>
<td>Beauty was related to size and proportion arising from perception of cognition. Better known for his theories on metaphysics, science and ethics.</td>
</tr>
<tr>
<td>Alexander Gottlieb Baumgarten 1714-1762 CE</td>
<td>Member of German Wolffian school. A rational approach that aesthetics is a criticism of artistic taste.</td>
<td>Introduced that 'aesthetics' was the science of perceptual cognition to mean good taste or bad taste particularly as applied to art. Wrote the treatise <em>Aesthetica</em> explained in Flew (1984:38) 'that art is founded on mental representations that are both sensuous and bound up with feelings and that in this respect beauty is not a simple and distinct intellectual idea but an elaborate and confused concept'.</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Francis Hutcheson 1694- 1745 CE</td>
<td>Internal reflex</td>
<td>Proposed that aesthetic is an internal sense that can be influenced by knowledge and experience but not consciously controlled. In 1725, he published <em>Inquiry concerning Beauty, Order, Harmony and Design</em> and maintained that we are endowed with a special sense by which we perceive beauty, harmony and proportion. He refers to it as an internal sense, to distinguish its perceptions from the perceptions of sight and hearing but with an ability to discern a sort of beauty.</td>
</tr>
<tr>
<td>David Hume 1711-1776 CE</td>
<td>Logical Positivism</td>
<td>As the foundations of a logical argument, Hume advocated that unless a statement could be verified by experience, or else was true or false by definition (i.e. either tautology or contradictory) then it was a meaningless ‘experience and observation”</td>
</tr>
<tr>
<td>Immanuel Kant 1729-1767 CE</td>
<td>Transcendental or Critical Idealism</td>
<td><em>(Note: Kant's theories are very complex and summarising cannot provide clarity).</em> Refer Flew (1984:189-93) The pleasure from landscapes is gained without desire or want for it, and the pleasure is universal and a common response, and landscapes provide a public, not private, pleasure (Lothian 1999:22)</td>
</tr>
<tr>
<td>Edmund Burke 1757 - 1797 CE</td>
<td>Sublime and the Beautiful</td>
<td>Proposed the theory of the sublime and the beautiful, the sublime being a source of power, terror, astonishment, awe, admiration, reverence, and respect. Published his work as the <em>Philosophical Inquiry into the Origin of Our Ideas of the Sublime and the Beautiful</em> (1756), interpreted by Flew (1984:51) as: ‘that our enjoyment of beauty consists in the way in which the imagination is engaged by obscurity and suggestiveness rather than intellectual clarity and in respect of the sublime by a pleasurable form of terror and ignorance'.</td>
</tr>
<tr>
<td>Uvedale Price 1747-1829 CE</td>
<td>Picturesque</td>
<td>Inserted a concept of ‘the picturesque’ between ‘the sublime and the beautiful’ to reflect rusticity, good workmanship’ and townscapes. Price’s preferred mode of landscaping was to retain old trees, rutted paths, and textured slopes, rather than to sweep all these away in the style of landscape design that had been practised by Lancelot (Capability) Brown. Price contested, for example, the obsession of ‘The Beautiful’ with Classical and natural symmetry, arguing instead for a less formal and more asymmetrical interpretation of nature.</td>
</tr>
<tr>
<td>Richard Payne Knight 1730- 1824 CE</td>
<td>Connoisseurship</td>
<td>Modified the ‘picturesque’ to be related to art after the manner of painting. He emphasised the roles of sensation and emotion.</td>
</tr>
<tr>
<td>Henry Habberly Price 1930s- 40s CE</td>
<td>Sense data</td>
<td>Wrote <em>Perception</em> in 1993 noting that what we learn and know is sense data and rejects the casual and representative theories of ‘perception’. This is a theory of perception that rejected phenomenalist approaches in favour of a phenomenological method in articulating the relation between the notion of sense-data and physical objects.</td>
</tr>
<tr>
<td><strong>1960s -</strong></td>
<td><strong>Formalist approach</strong></td>
<td>Developed in the mid 20&quot; century when objects were viewed by shape, colour, rhythm, pattern, unity, composition, contrast, variety, balance, form, mass, light, texture, harmony, this approach became a critical tool used in architecture. It was later adapted for visual scenic assessments of landscapes.</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td><strong>Modern Experiential or Phenomenological approach</strong></td>
<td>Accepts that much of aesthetic value relies on individual(s) experiencing the place (landscape) rather than some notion created by art or taste. Aesthetic value of landscapes is experiential and responsive, perceived by the mind and the senses.</td>
<td></td>
</tr>
<tr>
<td><strong>Environmental Aesthetics Agricultural aesthetics</strong></td>
<td>The ideology of nature from a scientific perspective, from arranged design and from productive gardens and agriculture.</td>
<td></td>
</tr>
<tr>
<td><strong>Late 20th to 21st century CE</strong></td>
<td><strong>Natural phenomena World Heritage paradigm</strong></td>
<td>Described as a scientific view of aesthetics. Requires an expert description of natural phenomena that are described in terms of measurement of scale (high cliffs, deep gorges), patterns of colour, panoramas, diversity of forms, natural colour, scale, natural textures (rugged forms, erosion patterns), and natural activity such as volcanoes as well as spectacles of fauna. Perspectives of views are also included as broad panoramas, landscape patterns experienced from planes and even from space. It is a visual expert objective approach.</td>
</tr>
</tbody>
</table>

**Iranian**

<table>
<thead>
<tr>
<th><strong>Dynastic era</strong></th>
<th><strong>Phase of philosophical development or particular theory</strong></th>
<th><strong>Dominant aesthetic expression &amp; the meaning of nature</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Persian Empire - Achaemenid Empire 553-330 BCE</strong></td>
<td>Zoroastrian religion well established</td>
<td>A high value on nature, specially admiring and respecting the water, that was guarded by the goddess of Anahita; its mythical role has had a substantial influence on palace-gardens of this era. Gardens were regarded as earthly paradise.</td>
</tr>
<tr>
<td><strong>Sassanid Empire 226-651 CE</strong></td>
<td>Zoroastrian religion influence</td>
<td>Palace gardens constructed around natural waters – springs and ponds with manmade structures complimenting natural formations.</td>
</tr>
<tr>
<td><strong>1190s -13th century</strong></td>
<td>Illuminationist philosophy of Shihab al-Din al-Suhrawardi</td>
<td>The Suhrawardi philosophy is based on light that penetrates into the mass not only as a physical element, but also as a sign of divine wisdom and spiritual presence. The physical world is also based on different degrees of light that is reflected by material elements, such as water, earth, air, and fire or transferred into built spaces. Had a strong influence on Turkish Ottoman and Persian Indian philosophical traditions.</td>
</tr>
<tr>
<td><strong>Iranian-Islamic development of “chahar bagh” style</strong></td>
<td>Samarkand - a well irrigated area. A number of gardens were created around the city as a green belt. Compact geometric patterns with longitudinal axis known as Timurrid style.</td>
<td></td>
</tr>
</tbody>
</table>
Mongol dynasty — Babur 1526 CE
Muslim
Broad spaces with pools, fountains, bowers and pergolas which were mostly built on stone platforms and on the intersection of two main axes that were perpendicular to each other.

Safavid dynasty 1502 - 1736 CE
Gardens and the green system were considered as the element that formed the physical structure and shape of the city. Gardens were constructed with geometric order and organization as expressed in the transformation of Isfahan.

Qajar dynasty Western influence
A strong era of garden making with vast and extensive palace gardens. Introduction of new plants and vegetation. Order and organization continued but included distant landscape views along axes, as well as water cascades, pools and ponds.

Pahlavi dynasty 19th Century CE
In palace gardens, the introduction of lawns for ceremonial purposes, relaxation spaces and recreation uses was fostered. Development of the city of Tehran with urban open spaces and gardens took place.

Turkish

<table>
<thead>
<tr>
<th>Era</th>
<th>Phase of philosophical development or particular theory</th>
<th>Dominant aesthetic expression &amp; the meaning of nature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seljuks of Anatolia (Seljuks of Rum) 1071-1308 CE</td>
<td>Islam-Sufism</td>
<td>Descended from the Great Seljuks of Iran and they had cultural interactions with Byzantine and Persian cultural environments. Sufism is the mystical view of Islam and for some aspects combined with Far Eastern philosophies. In Sufism beauty is in nature. Humans beings are not greater than nature. In other words, humility and respect are essential. The essence of life is 'change'.</td>
</tr>
<tr>
<td>Ottomans 1299-1923</td>
<td>Ottoman culture, in some cases, also includes Byzantine culture. Communication among many cultures formed the Ottoman 'aesthetic view. To the Ottomans, water was considered 'sacred. Aqueducts inspired by Roman models are effective elements of cultural landscape. The Ottoman concept of 'aesthetic' for landscape is seen in the illustrated miniatures. Gardens and green systems were mostly informal because of the influence of Central Asia. At the beginning of the 18th century, European &quot;aesthetic&quot; taste began to affect Ottoman culture commencing a period of Westernisation.</td>
<td></td>
</tr>
</tbody>
</table>
Appendix 2

Dictionary Definitions of 'Aesthetic', 'Aesthetics' and 'Beauty'

*The Dictionary of Philosophy* (Flew 1984:6) provides extensive notes on the history of 'aesthetics'.

In its original Greek derivation, the term denoted the study of sense experience generally, and it was not until the mid-18th century, following a usage introduced by the German philosopher A. G. Baumgarten, that a particular reference to the idea of beauty in nature and art was established. The current meaning developed even later in the 18th and early 19th centuries, coinciding with the first clear articulation of the concept of fine art.

The *Shorter Oxford English Dictionary* (Onions 1965:30) in its definition of 'aesthetic' illustrates changing use of the term:

Misapplied in German by Baumgarten to 'criticism of taste', and so used in Eng. since 1830. Adj. 1. Received by the sense – 1798. 2. Of or pertaining to the appreciation or criticism of the beautiful – 1831. 3. Having or showing refined taste; in accordance with good taste.

For 'aesthetics' the same dictionary provides two definitions:

1. The science of the conditions of sensuous perception. – 1803. 2. The philosophy of taste, or of the appreciation of the beautiful.

Interestingly, in a contemporary online *Oxford English Dictionary* definitions downplays the emphasis on 'criticism of taste' noting 'aesthetic' as:

1. Concerned with beauty or the appreciation of beauty. 2. Giving or designed to give pleasure through beauty

and 'aesthetics' as:

1. A set of principles concerned with the nature and appreciation of beauty. 2. The branch of philosophy which deals with questions of beauty and artistic taste.


*The Macquarie Encyclopedic Dictionary* defines 'aesthetic' as:

Having a sense of the beautiful, characterised by a love of beauty (Delbridge (ed) 2001:14).

*Webster's on-line Dictionary*

1. relating to or dealing with the subject of aesthetics. 2 concerning or characterized by an appreciation of beauty or good taste

and the noun aesthetic

A philosophical theory as to what is beautiful


Dictionary Definitions of ‘Beauty’

Flew (1984:39) defines ‘beauty’ as

The sensible condition of aesthetic excellence considered to arouse the keenest pleasure.
Flew also discusses arguments on the history of the meaning of 'beauty' and its difficulties in applying a clear meaning in contemporary use.

Since the 18th Century, the term (beauty) has been displaced in favour of creativity. For contemporary purposes, there are two principal difficulties with the concept of beauty: first, it is ambiguous between the idea of a universal standard of aesthetic merit and the idea of a particular quality standing in specifiable relation to, for example, elegance; second, while classical works of art may strike us as beautiful, the term seems wholly inapplicable to modern works such as Picasso's 'Guernica'. (Flew 1984:39).

The Shorter Oxford English Dictionary (Onions (ed) 1965:160) defines ‘beauty’ as:
1. That quality or combination of qualities which afford keen pleasure to the senses especially that of sight, or which charms the intellectual moral faulties.

The online Oxford Advanced Learners Dictionary:
1. A combination of qualities, such as shape, colour, or form, that pleases the aesthetic senses, especially the sight. 1.1 A combination of qualities that pleases the intellect:

The Macquarie Encyclopedic Dictionary (Delbridge (ed) 1995:77) defines beauty as:
That quality or characteristic which excites an admiring pleasure, or delights the eye or the aesthetic sense.
Appendix 3

Reviews of Reports on Aesthetic Value Assessments.

Most of the reports were prepared for the Australian Commonwealth Government, Department of the Environment (that has had various name changes). Copies of the reports dated from 2000 may be made available on request to:

Assistant Secretary
Heritage Branch
Department of the Environment
GPO Box 787
Canberra ACT 2601

The judgements of the reviews were made by the lead author of this study.
Review 1: An Aesthetic Evaluation of Stage 2 of Kakadu National Park: a comparison with the Top End and the North Western Woodlands Biogeographic Provinces.

By G. Harding, A. Jarman, R. Eddy and M. Nolan for the Conservation Commission of the Northern Territory, Australia, 1987

The objective was to identify those phenomena of 'outstanding universal value' that occur within the boundaries of Kakadu Stage 2.

In order to meet the objective following steps were taken:

1. Scientific officers sensitive to the aesthetic merits of the study area identified places and landscape features of superlative quality as well as their threats. Local knowledge, identification of sacred and significant Indigenous places and research of published natural and cultural histories was considered and a list compiled.

2. Expert landscape evaluators familiar with the region, involved in conservation and landscape planning undertook surveys of the superlative features using a checklist that included visual and non-visual features, variable visual features (such as seasonal changes), scientific features, man made features, economic aspects, evocative aesthetic appreciation, along with factors of observation. A final list was assembled in an iterative process with the evaluation participants. Some values were added and some features were deleted.

3. A list of similar areas in the biogeographic region consisting of perennial water courses, floodplains, eucalypt open forest, escarpment, wildlife, Aboriginal sites of significance, weed and feral animal invasions was compiled and an aerial survey of the common features conducted by the evaluators.

4. Unmatched or unique outstanding intrinsic features were listed. These for the most part consisted of features with an evocative contrast of lushness and aridity, the marked size of the river floodplain, had a high number of wildlife viewing at close quarters and evidenced contrast of terrain form.

Analysis of method

Effective:

a. The initial interviews with scientific officers that had an extensive knowledge of the area provided consistent observations with mapped locations. Integrating local knowledge and historical and cultural information provided additional evidence. This information is predominately subjective.

b. Using professional landscape evaluators with a common thorough checklist provided objective and subjective information that could be correlated to provide a reliable outcome.

c. The process included a comparative evaluation step within each bio-geographic region that established a threshold for superlative natural phenomena.

Delineation of areas: Particular areas having aesthetic value relating to physical characteristics were mapped on the landscape.

Systematic: Steps were established that are clear, logical and easy to follow.

Repeatable: Likely if the same resources process is reapplied.

Feasible: The method requires resources with a number of expert evaluators (the number is not provided in the report) and due to remoteness of the area the use of plane/ helicopter for the comparative survey. The study claimed to be cost effective.

Convincing: as the end product met expectations. The method was set out as a chapter of a report. However data information such as results of the expert surveys was not available. Details where the supporting data of local information were not elaborated.

Note: Indigenous values did not form part of this study.
Review 2: Regional Forest Aesthetic Assessment Model applied to 11 forest regions in Australia


The objective was to assess the State and National Estate significance of the aesthetic value of the regional forest areas.

Heritage assessments were part of the Regional Forest Agreement for Sustainable Forest Management guided by the international Montreal Criteria, that integrated assessment of an array of scientific, economic, social impact and cultural heritage values in a complex program of forest assessments. The process was scrutinized and agreed to by the various Commonwealth and State Governments. Aesthetic value assessments of forest regions at a national estate and State level of significance were undertaken in Victoria, Tasmania, New South Wales, Queensland and Western Australia in 11 separate regional assessments.

The assessment program required a peer review of methodologies before their application. A workshop on aesthetic value assessment was held in 1993 attended by experts from disciplines covering; philosophy, history, forestry, architecture, landscape architecture, environmental science and Aboriginal art. The approach designed by the Australian Heritage Commission officers did not use the visual scenic assessment methodologies but instead an experiential approach.

The initial assessment proposal set out a process for identifying aesthetic value using; community responses, art and literature, tourist information, reports, and experts that were referred to as forest critics (Ramsay and Paraskevopoulos 1994). The term forest critics was adopted based on the work by art critic Allen Carlson who notes that aesthetic assessment is derived from the discipline of art criticism (a cultural value). The process followed the steps:

1. Forest critics' workshops were undertaken in each region with around 4-10 experts knowledgeable about the particular local forests attending. The critics provided a mapped delineation of places associated with a high level of personal aesthetic experience.

2. Up to 12 meetings with local communities and Aboriginal communities were held in each region. All community groups were contacted and invited to send participants. Advertisements were placed in local papers and via local radio sources. Participants documented their personal responses and aesthetic appreciation. The method encouraged local participants to note places with personal experiential quality and this invariably included iconic scenic places, although other places of particular experiential importance were identified. Participants were requested to note a selection of what they considered to be the most important places. Indigenous people noted their strong association with the entire forest landscape but also concerns about the protection of scarred trees and the management of the forest landscapes.

3. Information including related reports, literature, historical documents, art and tourism promotional information was added as evidence.

4. Expert landscape planners sorted and compiled information of mapped places of aesthetic significance.

A fundamental tenet of the method is that it used as many sources of information as possible that focused on individual places to achieve the triangulation approach used by anthropologists in determining the strength of a social value. An expression of the substantiated aesthetic value was mapped and considered to be critical outcome of the process. A detailed summary and evaluation of the process is documented by Ramsay (2000).

(Review 2 continued over)
### Review 2

**Analysis of method**

**Effective:**

Ramsay (2000) noted that evocative responses to the forest experience were the strongest factor of aesthetic appreciation thus validating that such responses to landscapes are critical to assessments. Using triangulation of a number of sources of data as well as a variety of professional and non-professional individuals added strength to the final identification of places with significant value. The threshold level for ‘State significance’ was established by the priority ranking undertaken at the community and the expert workshops along with two or more secondary sources of value. Both the forest critics and the community members contributed surprising amounts of original information relating to aesthetic value. This methodology introduced a structured multi-faceted approach to assessments in order to capture the broad scope and complexity of aesthetic value.

**Delineation of areas.** Areas with a significant level of value were mapped by landscape planning experts.

**Systematic** The steps that formed the method followed the same approach in all 11 regional forest assessments.

**Repeatable:** Likely as the information provided by forest critics and art and literature sources is quite reliable. Community members always identified popular scenic places. Information on specific attributes is captured only from people who attended the meetings and identical results from similar community workshops at a later point in time may not occur.

**Feasible:** The process involved consultancies for each region and full-time involvement by Commonwealth and State government officers. The numerous community and Indigenous workshops all involved costs.

**Convincing:** The outcome provided the information that created mapped areas supported by evidence and the results that were used for making decisions on conservation reserves.

**Note:** Indigenous values that may include aesthetic qualities were undertaken in separate studies involving interaction with local Indigenous communities.
In 2003 a change in legislation involved the introduction of the National Heritage List in Australia with a higher level of significance (outstanding national value). Ways of determining the higher level of significance using indicators were investigated.

Stage 1, Volume 1
By Context Pty Ltd 2003-2004

A thematic study of inspirational landscapes themes was undertaken that included several perspective essays from landscape writers, historians, artists and scientists, a public web based conference, and a workshop of heritage professionals. Eight themes were prepared as indicators of inspirational landscape value of potential national heritage significance. They include the following themed landscapes: powerful landscapes, contemplative landscapes, uncommon landscapes, stories in landscapes, defining images and creative expressions, inspired action, cultural practices, and, sacred and spiritual landscape.

Inspirational Landscapes Stage 2, Volumes 2 and 3
By Robin Crocker and Bryn Davis 2005

The method prepared in Stage 2 was used to test the application of the indicators developed in Stage 1 as an assessment tool.

The objective was to identify and assess the National Heritage List aesthetic value of landscapes. The studies also considered the degree to which the place could provide a model for future nominations, possible promotional opportunities and minimal risk factors relating to management.

Evidence of the value used art and literature sources and tourism. However, because National Heritage is a higher level than the National Estate requiring a higher threshold level for values. The method as applied in the studies by Crocker and Davis Stages 2 and 3 facilitated identification of 68 places of potential aesthetic value and provided full aesthetic value assessments of four of the landscapes as part of the nomination information for places for the National Heritage List. The indicators provided a basis for understanding inspirational/aesthetic values and assisted assessors describe the aesthetic value. The assessment process started with a list of potential places and then a sieving out and finalisation of the list as places acquired more evidence and met thresholds. Each landscape study used whatever resources were available and this varied between landscapes.

Effective: The qualities of the analysis became apparent through the acquisition of data that utilised experiential perceptions from a range of sources, including community groups, art and literature sources, history studies, tourism information and internet information. The themed landscape indicators provided an additional tool for understanding aesthetic value of landscapes but did not replace the need for experiential response documentation by community members or experts. The study reached a decision on the threshold value that appears to be based on the richness and strength of the evidence.

Delineation of areas: Landscapes of significance proved to follow park boundaries.

Systematic: The process included a clear step by step progression in gathering and selecting information. A logical process was undertaken.

Repeatable: If the same sources of information are used and the same process the outcomes are likely to be repeatable.

Feasible: The qualities of the method include cost effectiveness and the providing of results within a time frame. It also benefitted from the initial list of places mostly already having an iconic and protected status, and one of the consulting teams having personal experience of many places.

Convincing: The outcomes and the resulting statement of significance provided documentation of physical attributes. The study did not undertake community workshops due to available resources therefore evocations or initial perceptions were provided by the assessors.

Note: Indigenous values did not form part of this study.
4 West Kimberley Aesthetic Assessment: National Heritage List

By Robin Crocker, Jane Lennon, Cathie Clement and Mike Scott, 2009

The aim was to produce an aesthetic assessment of the West Kimberley and to do so against the National Heritage List (NHL) criterion (e):

*The place has outstanding heritage value to the nation because of the place's importance in exhibiting particular aesthetic characteristics valued by a community or cultural group.*

The study covered 420,000 square kilometres of remote northwestern Australia that has only small scattered population groups. The only significant towns are Broome in the southern-most part of the region and Kunnanurra in the north east of the region.

**Analysis**

The study outlined a set of initial tasks to gather and document data, and provided an initial list of places with possible value. Following a review of data, the list was reduced to a working list of places in the study area. After an application of indicators and thresholds consisting of aesthetic value data, community aesthetic values, data strength and remoteness, the working list of 51 places was reduced to an indicative list of 15 places within the West Kimberley having potential NHL aesthetic value. Further documentation and sieving of data as well as the combining some places resulted in six places being documented and thoroughly described for outstanding national heritage aesthetic value.

**Effective:** Qualities of the study enabled the uncovering of extensive data and the undertaking of a process of place identification, research and sieving based on indicators and thresholds. Luckily some of the experts undertaking had personal experience of visiting key landscape features that balanced the over-reliance of visual image data. The method was effective in providing well-substantiated results and incorporated comparisons of landscape types.

**Delineation of boundaries:** This was stated as not being precise and the study utilised reserves and park boundaries where possible. The National Heritage List boundary now includes these areas thus protecting the aesthetic landscapes.

**Systematic:** Hallmarks of the approach included lists of images, community surveys, tourism data, large format books web research engines and publication sources that provided supporting data.

**Repeatable:** The methodology steps are repeatable. However the way the inspirational landscape categories (a descriptive framework) was used in the rating is not clear.

**Feasible:** The cost of such a study is high for a large a remote landscape. The study noted that it did not have resources to directly source community including Indigenous groups, but used an online survey for community input. The way the study was undertaken and the substantiated results was value for money.

**Convincing:** The study is well supported by evidence, the study provides a good model for large landscape assessments.

*Note: Indigenous values did not form part of this study.*